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Inferno in so far as he has allowed himself to slip, through some act of incontinence.

If we return now to our question, what has become of the Purgatory in modern literature, a glance will show us that the fundamental idea of Dante's purgatory has formed the chief thought of Protestant "humanitarian" works of art.

The thought that the sinful and wretched live a life of reaction against the effects of their deeds is the basis of most of our novels. Most notable are the works of Nathaniel Hawthorne in this respect. His whole art is devoted to the portrayal of the purgatorial effects of sin or crime upon its authors. The consciousness of the deed and the consciousness of the verdict of one's fellow-men continually burns at the heart, and with slow, eating fires, consumes the shreds of selfishness quite away. In the "Marble Faun" we have the spectacle of an animal nature betrayed by sudden impulse into a crime, and the torture of this consciousness gradually purifies and elevates the semi-spiritual being into a refined humanity.

The use of suffering, even if brought on by sin and error, is the burden of our best class of novels. George Eliot's "Middlemarch," "Adam Bede," "Mill on the Floss," and "Romola" — with what intensity these portray the spiritual growth through error and pain!

Thus if Protestantism has omitted Purgatory from its Religion, certainly Protestant literature has taken it up and absorbed it entire.

THE SONG OF THE SPIRIT OVER THE WATERS.

[Translated from the German of Goethe, by FREDERIC R. MARVIN].

The Soul of Man
Is like the water;
From heaven it cometh,
To heaven returneth,
Then to earth again descendeth—
Ever and forever changing.

From lofty rocky walls
 Swift leaps the glowing flood ;
 Then in the valley spreads it gently
 O'er the rocks in cloudy billows—
 Billows ever kindly welcomed—
 Veils its murmur as it wanders
 Downward to the waiting deep.

Cliffs projecting
 Oft oppose it :
 Angry foaming
 Downwards moves it,
 Step by step.

Now in smoother channels
 Through a flowery meadow winds it,
 Till, within the lake reflected,
 Gaze entranced the constellations.

Wind is the loving
 Wooer of the waters ;
 Wind together blendeth
 The all-foaming billows.

Soul of Man,
 How like the water !
 Fate of Man,
 How like the wind !

BOOK NOTICES.

Norse Mythology ; or The Religion of Our Forefathers, containing all the Myths of the Eddas, systematized and interpreted. With an Introduction, Vocabulary, and Index. By R. B. Anderson, A. M., Professor of the Scandinavian Languages in the University of Wisconsin, Author of "America Not Discovered by Columbus," "*Den norske Maalsag*," &c. Chicago : S. C. Griggs & Co. London : Trübner & Co. 1875. (St. Louis : Gray, Bak r, & Co.).

A scientific work on the Mythology of Eddas has for a long time been a desideratum among persons unacquainted with Danish and